JAZZ INFORMATION

JAN. 24, 1940

FIFTEEN CENTS

SUBSCRIBE TODAY!

$1

(one dollar)

AN EXTRAORDINARY PREMIUM
for new subscriptions —
see pages 26 and 27.

brings you four months of JAZZ INFORMATION — a newsstand value of $1.35. America's first magazine devoted exclusively to jazz music offers you up-to-the-minute hot news, thorough reviews of all new jazz and blues records and reissues, important collectors' information, discographies, critical and historical features and many rare photographs.

For an invaluable reference source, complete your files of JAZZ INFORMATION while the back numbers last! Complete set of Volume One (Nos. 2-35), $2.00 postpaid. Volume Two, Nos. 1-12, 15¢ each. In Volume Two: the New Orleans clarinetist series, featuring Omer Simeon, Edmond Hall, Johnny Dodds, Albert Nicholas, Jimmie Noone, Barney Bigard, Sidney Bechet.

JAZZ INFO
JAZZ INFO
JAZZ INFO
JAZZ INFO

JAZZ INFORMATION

BOX 6, STATION H, NEW YORK CITY

JAZZ INFORMATION

VOLUME TWO, NUMBER TWELVE
JANUARY 24, 1941

What's New in Jazz...

NO, YOU DIDN'T MISS AN ISSUE OF JAZZ INFORMATION. We did. Factors beyond our control made it impossible to publish since the issue of December 20, 1940. We now resume our regular fortnightly schedule. All subscribers, of course, will receive their proper allotment of copies, since subscriptions are measured by copies delivered rather than by time elapsed. Please note that this is Volume Two, Number Twelve.

SUNDAY JAM SESSIONS ON FIFTY-SECOND STREET began last week under the auspices of Milt Gabler, Commodore Music Shop chief; at Jimmy Ryan's, on Swing Street between Fifth and Sixth Avenues. For the first session Gabler used a seven-piece jam band with many guest stars sitting in. Attendance was high in spite of the lack of advance publicity.

Nucleus of the session was an outfit consisting of Bobby Hackett, Brad Gowans, Pee-Wee Russell, Dave Bowman, Eddie Condon, Bill King and Zutty Singleton. Others who took part were Billie Holiday, Joe Sullivan, George Zack, Albert Nicholas, Sandy Williams, Ferdinand Arbello, Marty Marsala; Teddy Bunn and the Spirits of Rhythm.

Next Sunday, January 26, the band at Ryan's will feature Hot Lips Page, George Brunies, Pee Wee Russell, Joe Sullivan, Eddie Condon and Zutty Singleton, Gabler said. Lester Young, Red Allen, J. C. Higginbotham and Edmond Hall will also be present. The sessions run from 5 to 8 P. M., and admission is 65 cents.

RALPH BERTON'S FIRST THREE JAM SESSIONS drew over-capacity crowds into the Village Vanguard on the Sunday afternoons on December 29, January 5 and 12. The first afternoon of the series, which run from 2 until 8 P. M. every Sunday, had Shad Collins, Lester Young, Art Hodes, Sam Price, Harold West, Joe Sullivan and others playing for the crowds. On January 5 the band consisted of Max Kaminsky, Pee Wee Russell, Eddie Condon, Mainzie Johnson, and Art Hodes and Marlowe Morris, alternating on piano. Joe Sullivan, J. C. Higginbotham and Frank Newton sat in.

At the third session those playing were Frank Newton, Higginbotham, Lester Young, Harold West, Eddie Dougherty, and pianists Marlowe Morris and Stan Facey. For January 19th Berton, who conducts the Met-

ON THE COVER: DAVE TOUGH plays the drums in Joe Marsala's band inside the Hickory House bar. Photo by O. Romaine.

ropolitan Review for WNYC, announced Dolly Arminra, girl trumpet player; Henry Allen and his Cafe Society band; Earl Hines, Benny Carter and others; and upped the admission fee from 65 to 75 cents.

BACK IN CHICAGO, HARRY LIM IS RUNNING JAMS again every Sunday afternoon at the Hotel Sherman. The first of the new series of concerts began December 22 with Jimmie Noone, Baby Dodds, Roy Eldridge, Floyd Bean and Bob Casey. The following Sunday Gene Cedric was scheduled with an Eldridge contingent consisting of Roy, Roselle Claxton, piano, Kansas Fields, drums, and John Simmons, bass.

The January 18 session was to bring together pianist Roy Walters, from Walter Fuller's band; Omer Simeon, clarinet; Red Saunders, drums; Eldridge; and Jesse Simpkins, formerly Horace Henderson's bass man, now with Boyd Atkins at Dave's Cafe. Next week's session (January 26) will reunite Roy and Chu Berry, with Bob Zurke on piano. Prospects for future Sunday concerts include blues man T-Bone Walker and bass Al Morgan from the Les Hite band; Bob McCracken, clarinet with Mannone; and men from the Hines, Calloway and Lunceford bands, scheduled to be in Chicago shortly.

THE JANUARY COLUMBIA REISSUES, which will be available when this issue appears, consist of an Earl Hines album and four individual releases. The Hines collection includes the four famous piano solos originally issued on Okeh: 57 Varieties, I Ain't Got Nobody, A Monday Date, and Caution Blues (Blues In Thirds). New masters of Hines' two Brunswick solos, Love Me Tonight and Down Among The Sheltering Pines, are also included. The fourth record couples two performances by Hines' orchestra: Rosetta (a new master) and Deep Forest, previously issued on foreign labels only.

The single records on the January Columbia release are by Louis Armstrong, Paul Mares, the Rhythmakers and Glenn Miller. The Armstrong sides are Mahogany Hall Stomp and Beau Koo Jack. Mares and the Friars Society Orchestra (Santo Pecora, Omer Simeon, Jess Stacy, George Wettling et al.) are represented by the well-known Land Of Dreams and Nagasaki. New masters of the Rhythmakers' Mean Old Bedbug Blues and Yellow Dog Blues were used for reissue, and the Glenn Miller coupling is Solo Hop and In A Little Spanish Town.

SIDNEY BECHET'S NEW ORLEANS FEETWARMERS made four sides for Victor on January 8 in New York City. Bechet, who came from Fonda, N. Y., for the date, used the following line-up: Henry "Red" Allen, trumpet; J. C. Higginbotham, trombone; James Tolliver, piano; Wellman Braud, bass; and J. C. Heard, drums. Bechet played mostly clarinet, some soprano on the sides, which Victor will release soon.

Returning to Fonda, Bechet made a few changes in his combination at the Log Cabin there. The group now includes besides himself Norman Lester, piano; Joseph "Cripple" Smith, drums; and Braud, bass.

JIMMIE NOONE'S FIRST RECORDINGS since the two sides he made for Decca's New Orleans Jazz album are a batch on Bluebird by the Jimmie Noone trio (Noone, clarinet; Gideon Honore, piano; Johnny Simmons, bass). The first two sides, with vocal by Ed Thompson, appeared this week on the Bluebird race list.

JAZZ INFORMATION is published every second Friday by Jazz Information, Box 6, Station H, New York, N. Y. Telephone, Academy 2-1953. Single copies 15 cents. By subscription: $3.00 a year, $1.50 six months, $1.00 four months.

Eugene Williams, Editor. Ralph J. Gleason, Jean M. Rayburn, Associate Editors. Edward Rice, Jr., Art Editor. New York Staff: Herman Rosenberg, Donald Wolf. Chicago Staff: John Steiner, Wesley M. Neff. Boston Staff: Charles Miller.

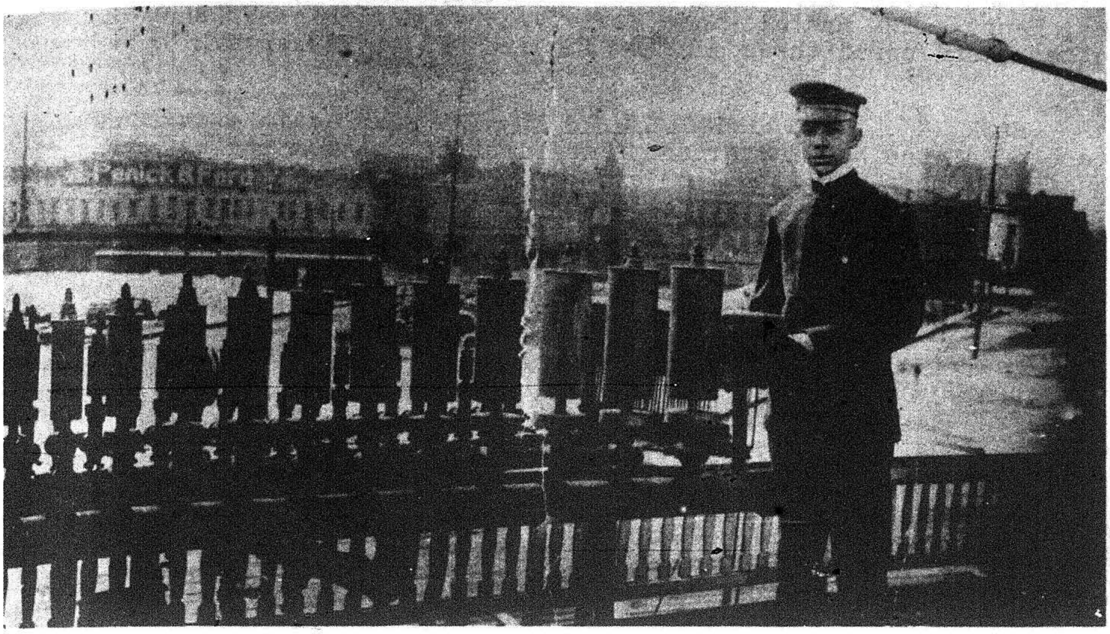


Photo courtesy of Fate Marable

FATE MARABLE AT THE CALLIOPE: STEAMER J.S., ABOUT 1907

FATE MARABLE, DEAN OF RIVERBOAT MUSICIANS, has just left the U.S. Marine Hospital in Kirkwood, Missouri. The pianist, in whose Strekfus Line orchestras many great New Orleans and St. Louis musicians played, had been confined to the hospital since last Summer when complications arose from an infected finger. A riverboat veteran of more than thirty years' experience, Fate has ridden his last steamer now.

A group of New York musicians, all alumni of Marable's riverboat bands, have formed the "Minor Chord Club", which will seek to raise sufficient funds to bring their old leader to New York. Headed by trombonist Nat Storey, the organization includes Henry Allen, Albert Snaer, Vernon King, Harry Dial, Bob Bell and others. The club is planning a benefit dance, to be held at the Renaissance on Monday, February 10th. Further information is available from Nathaniel Storey, 35 W. 110th St., New York City.

FLETCHER HENDERSON'S NEW BAND IS SET to open at the Roseland, New York, next Friday (January 31). Fletcher, leader of many great bands before he retired to become staff arranger for Benny Goodman, will try a come-back under Goodman's sponsorship. The new Henderson line-up includes Russell Smith, Jonah Jones, Bob Williams, trumpets; Sandy Williams, Freddy Robinson, trombones; George Irish, tenor; and Herbie Cowans, drums. Fletcher himself will play piano; three other saxes and a bass player remain to be hired.

CONGRATULATIONS TO "THE METRONOME" for stepping out of its commercial rut, in the January issue, to present a fine plug for Art Hodes, Rod Cless and George Brunies, now playing some of the best jazz in New York at Childs' Rainbow Room, Broadway and 103rd Street. And congratulations to Amy Lee, who wrote the piece, for giving some of the credit for Art's progress to JAZZ INFORMATION'S friend Herman Rosenberg, whose efforts in behalf of good jazz have been tireless.

The present line-up of the Hodes bunch, which has been incorrectly reported in various publications, is as follows: Duke Duval, trumpet; Brunies, trombone; Cless, clarinet; Hodes, piano; Joe Grauso, drums. And a good cup of coffee costs ten cents.

LESTER YOUNG AND BILLIE HOLIDAY are planning their own small band to be backed by Billie herself. Holiday, of course, will sing with the combination; Young, who recently left Count Basie's outfit in somewhat of a hurry, will lead it on tenor and clarinet. The group is to include also Shad Collins, trumpet; Harold West, drums; Sonny White, piano; and a vibraphonist not yet chosen.

JAZZ INFORMATION'S LIMITED EDITION NO. 1, a reissue of King Oliver's Canal Street Blues and Chimes Blues, sold out completely in less than three weeks -- proof enough that there is a strong, if small, demand for "non-commercial" reissues of this sort. Number 2, Froggie Moore and Mandy Lee Blues by the same outfit, is announced elsewhere in this issue. Subscribers who want the record should order immediately, to avoid disappointment.

QUICK CHANGES IN THE NEW YORK SCENE: Joe Sullivan and his black-and-white combination left the Famous Door suddenly, with no future bookings set. The Door has returned to its former policy of booking in large name bands for short stands... Jack Bland's trio, with Pee Wee Russell, is out of Billingsley's... Bobby Hackett's band leaves Nick's on Friday, January 31, after a five-month stay; no replacement has been announced. Charlie Bourne, veteran of the old Onyx Club, plays relief piano at Nick's and Monday nights continue to feature guest bands like Jack Teagarden (January 27) and Bunny Berigan (February 10).... Davey Tough may rejoin Benny Goodman soon, it is rumored. Tough, now drumming for Joe Marsala at the Hickory, would replace Goodman's Harry Yaeger.

GREENWICH VILLAGE

Red Allen's band, at Cafe Society. Allen, trumpet; J. C. Higginbotham, trombone; Edmond Hall, clarinet; Ken Kersey, piano; Billy Taylor, bass; Jimmy Hoskins, drums. Also: Meade "Lux" Lewis, Art Tatum, Sister Tharpe, Willie Bryant.

Bobby Hackett's band, at Nick's. Hackett, cornet; Brad Gowans, trombone; Slats Long, clarinet; Nick Caiazza, Clyde Rounds, saxes; Mel Powell, piano; Ruggiero, bass; Fred Moynahan, drums. Until Jan. 31st.

Zutty Singleton's trio, at Village Vanguard. Zutty, drums; Joe Eldridge, alto; Don Frye, piano. Eddie Heywood, Jr., show pianist.

Lennie Ware's trio, at George's. Chauncey Graham, tenor and soprano sax; Prince, piano; Ware, guitar.

MIDTOWN

Teddy Wilson's band, at Cafe Society. Bill Coleman, trumpet; Jimmy Hamilton, clarinet; Wilson, piano; Bennie Morton, trombone; Al Hall, bass; Yank Porter, drums. Also: Albert Ammons, Pete Johnson, Hazel Scott, Eddie South.

Joe Marsala's band, at the Hickory House. Marty Marsala, trumpet; Joe Marsala, clarinet; Ben Glassman, Johnny Smith, saxes; Gene Schrader, piano; Carmen Mastren, guitar; Gene Traxler, bass; Dave Tough, drums; Adele Girard, harp. Also: Spirits of Rhythm, with Teddy Bunn, guitar.

Coleman Hawkins' band, at Kelly's Stable, features Sandy Williams on trombone. Marlowe Morris, piano, has left the band.

UPTOWN AND HARLEM

Art Hodes' band at Childs' Rainbow Room. Duke Duval, trumpet; George Brunies, trombone; Rod Cless, clarinet; Hodes, piano; Joe Grauso, drums.

Happy Caldwell's Happy Pals now at Minton's Playhouse (210 W. 118th St.): Caldwell, tenor; Babe Saunders, piano; Andy Jackson, guitar; Pop Foster, bass.

Chicago

With the New Year Wingy Mannone arrived at the enlarged Brass Rail near Woods Theatre. His group includes Bob McCracken, clarinet; Warren Smith, trombone; Floyd Bean, piano; and Jim Barnes, drums. Fuller samples of Bean on wax should result from the Mannone recording dates which are to take place during this engagement.

In early December Joshua Altheimer died at his home in Chicago. Altheimer has been familiar as accompanist for race waxings on Decca, Vocalion and Bluebird during recent years. A benefit fund collected by Local 208 provided his mother and wife with funds for burial and readjustment.

Lively music and shows combine to bring Joe's De Luxe Cafe, S. Park at 63rd, a wait-in-line business. A jam group led by John Lettman includes expert bassist Leonard Phibbs, Pinky Williams, reeds, Rudy Martin, piano, Jimmy Adams, drums and vibes. Phibbs came from Johnny Long's band to replace Johnny Simmons, now with Eldridge. Lafayette Tonkin guitars during intermissions.

Tommy Rigsby's five pieces have disbanded now that the holidays are gone, leaving Tommy alone on piano at Martin's Corners. Rigsby's group included the slippery high-range trumpeter Shorty McConnell, who has been crossing arpeggios with Roy Eldridge for years. Their last encounter was in the Harry Lim session last week, where they were backed by rhythm alone — an outright carving session.

Union ruling denying out-of-town bands the privilege of playing location jobs has thrown Les Hite out of the Parkway Ballroom. Temporarily the new hall will offer only one-nighters, and occasionally local groups.

Laura Rucker opened recently at Harlem, on 51st near Calumet. Lonnie Johnson's trio and Wilbur Hobbs remain in Square's Lounge, 51st near Michigan. Harold Youngblood has the piano at the Playhouse on North Clark. Not far away at the Shamrock, Dot Scott Armstrong continues with her trio. Kids sit in at the Shamrock frequently. Across the street and south, Lee Collins has a quartet in the Ship.

At the Hollywood Bowl in the 1200 block Hattie Saunders plays piano and vocalizes, having replaced Bill Smith. The latter is back at the Coach on Rush, where Jimmie Noone and Baby Dodds are now working. Lefty Wolford's low-down piano at the It Club, Roy Eldridge and group at the Capitol Lounge, Gene Krupa and Zurke's solo piano in the Panther Room. Charlie Creath, still a member of Local 208, runs one of the tables in the gaming rooms above Square's Grill, Lonnie Johnson's stand.... Evening music for the Coliseum's Walkathon is provided by Darnell Howard's quintet.

*** '41 HOT ***
at the
VILLAGE VANGUARD
Every Sunday

RALPH BERTON

presents

JAZZ MATINEES

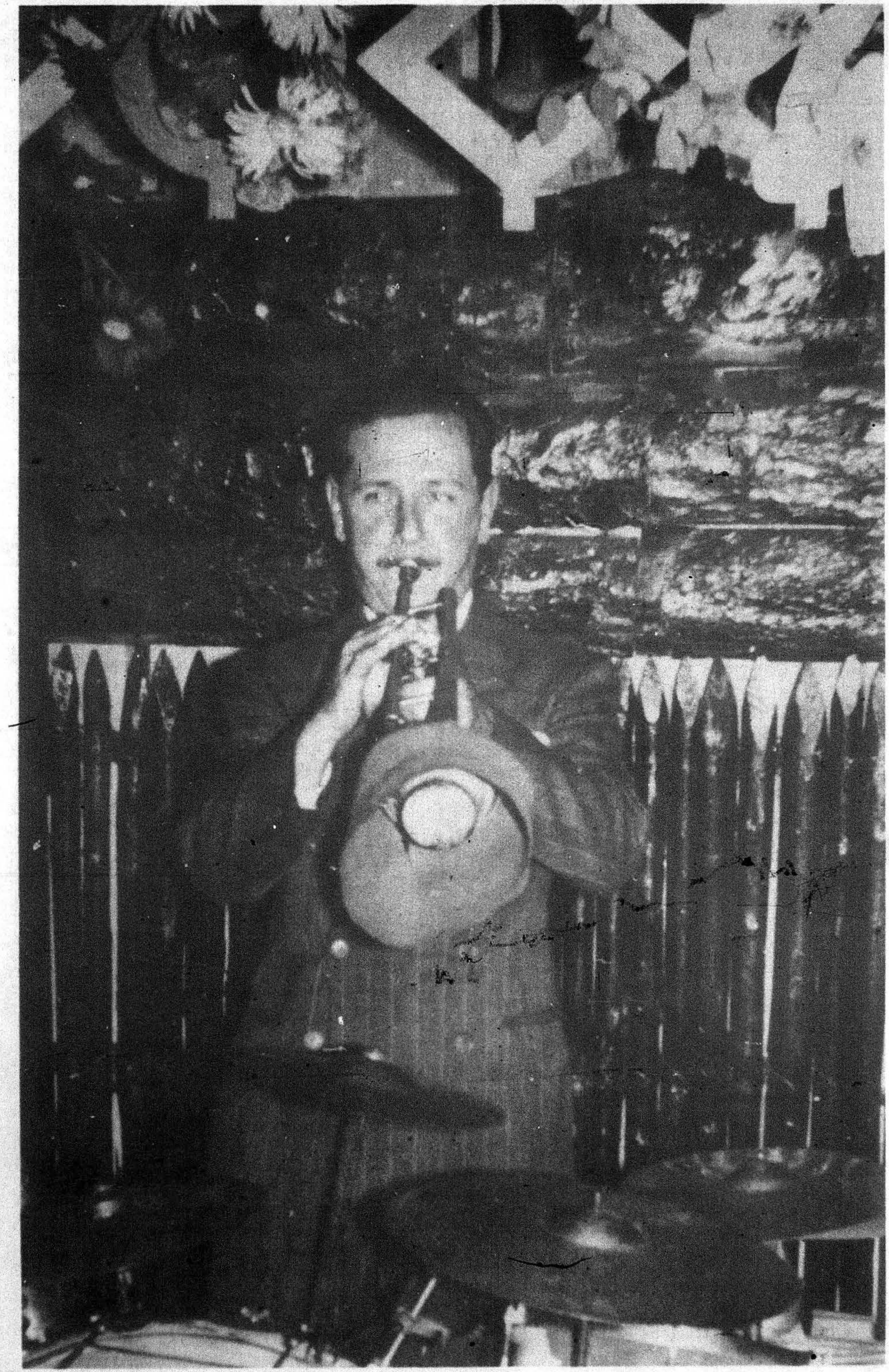
featuring such names as

FRANKIE NEWTON and his Boys
J. C. HIGGINBOTHAM ART HODES
MAINZIE JOHNSON MAX KAMINSKY
MARLOWE MORRIS PEE WEE RUSSELL
and many others.

For reservations call or write

VILLAGE VANGUARD

178 Seventh Ave. So.
(Near 11th Street)
New York City
CH 2 - 9355



MONK HAZEL

NEW ORLEANS

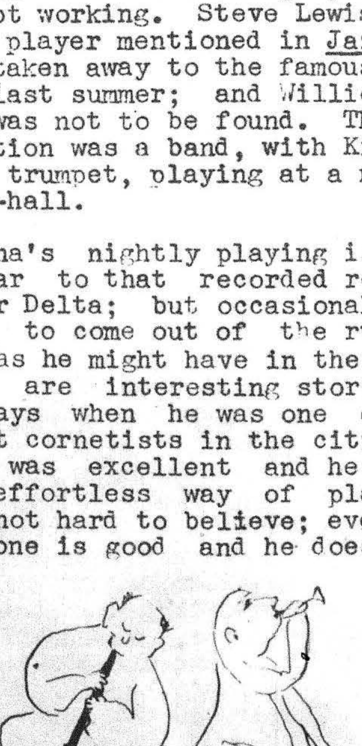
by Charles Rossi

(Jazz Man Record Shop)

New Orleans jazz is not a thing of the past! In the city of its origin it continues — a far cry, perhaps, from the good old jazz of the days when the district flourished; but still the right kind of music. New Orleans today boasts ~~a~~ quality of white jazz as good as you'd find anywhere.

I say white jazz because, with one exception, I found no colored jazz being played during my short stay in New Orleans. Big Eye Louis was not working. Steve Lewis, the piano player mentioned in Jazzmen, was taken away to the famous asylum last summer; and Willie Forrest was not to be found. The one exception was a band, with Kid Rena on trumpet, playing at a nickel dance-hall.

Rena's nightly playing is very similar to that recorded recently for Delta; but occasionally he seems to come out of the rut and play as he might have in the past. There are interesting stories of the days when he was one of the finest cornetists in the city; his tone was excellent and he had a very effortless way of playing. It's not hard to believe; even now his tone is good and he does seem to play without effort, sitting back, relaxed, with the notes tumbling out of his horn.



At my request the band played Dippermouth — the first few choruses in their usual half-hearted manner. The alto took the clarinet chorus (there's no clarinet in the band); then they suddenly solidified and played as I'd never heard them. For once Rena shut his eyes and played some very wonderful trumpet. But this happens very seldom, I was told — naturally enough, considering the grind the band works. But perhaps Kid Rena's decline must be attributed to the sickness referred to in Jazzmen.

A block away from Rena's taxi dance, Sharkey Bonano can be found at the Moulin Rouge. Sharkey and his boys play in one of the few nice spots in the Quarter, and turn out some fine Dixieland music. It's a six-piece outfit: Sharkey on trumpet, Johnny Miller, piano, Nina Picone, clarinet, Johnny Castaing, drums, Johnny Bell, bass, and Clayton Duerr, guitar. This little outfit is really the finest in town from a collective standpoint.

A few blocks from Sharkey, Harry Shields works at the Dog House — a real joint, with a floor show consisting of a bevy of girls in various stages of undress, trying to out-strip and out-"bump" each other. The band works in shirt sleeves; with the exception of a promising young trumpet player, it is made up of drifting and mediocre musicians. Harry Shields, however, more than makes up for the rest — playing the kind of clarinet that's seldom heard today.

Harry, brother of Larry Shields of Dixieland Band fame, started playing clarinet in 1914. As a boy he lived across the street from Buddy Bolden, and can remember hearing him practice. He is a fond admirer of Johnny Dodds, and used to listen to him as well as to Kid Rena. Harry's first job was in Pansy Laine's band, along with George Brunies, in 1919. He also played the riverboats with Emmet Hardy, and once went as far as Kansas City with him (but not on the boats). He has made one record, with Brownlee's Orchestra on Okeh, playing baritone, alto and a little clarinet. The titles were Dirty Rag and Peculiar Rag, and featured Sharkey on cornet and Tom Brown on trombone. Last summer Harry had his upper teeth knocked out in an accident, which made it impossible for him to play clarinet. For a time he switched to tenor, but at present he has toughened his gums enough to play clarinet again.

On the corner of Conti and Burgundy we find Pete Herman's spot, which houses Lloyd Danton's band, a fine trumpet man, and a terrible M. C. (private joke). The Band sounds pretty good, playing a few standards and a lot of rather commercial stuff. Tucked away in this band is one of the finest cornetists in New Orleans, Monk Hazel. Monk is actually the band's drummer, doubling on cornet and E flat valve trombone. Monk plays more than the usual Dixie horn - a very personal style with a good warm tone and fine vibrato. More than any of the New Orleans men he deserves a break of some kind — at least a record date. He has made a few records, but played only drums and a bit of mellophone.

The band consists of Lloyd Danton, guitar; Monk Hazel; George Hartman, bass and trumpet (with a lip he would be rather good); Leonard "Boojie" Santobi, clarinet; and Roy Zimmerman, piano. Although the band can not be considered a typical New Orleans outfit they do make some fine music, with Monk on cornet and Santobi, occasionally, playing real New Orleans style.

Tony Almerico holds down the Casino Ballroom with a more or less commercial dance band. Tony plays a rather good horn, in the Armstrong manner; and with Fazola and a trombone named Julian Laine some good Dixieland is turned out. Most of the time, however, the band plays regular dance arrangements.

A few miles out of town, at the Dandy Inn, there is a fine tenor whom Harry Shields recommended. I was told he played an Eddie Miller-ish tenor — and while it is cast in the same style, it's far superior to Eddie's. His name is Lester Nelson; his playing reminded me of the old Bud Freeman style, before Bud started playing his exercises.

There was one mystery man left: a clarinet player named Ray Burke, whom everyone had told me about. Ray was not to be found; but the boys down there swear by him, and judging by the little bit I managed to hear they're not wrong.

This bit was on an acetate recording in the possession of Hartman, Danton's bass player. The recording was bad and tunes not the best material to work with, but what came through leads me to believe that there may be a great talent undiscovered here. I caught only a rather quick impression; but Burke plays a very musical style, devoid of cliches. He has a sharp, stabbing attack which reminded me a little of both Tesch and Pee Wee.

Sidney Arodin, veteran clarinet player, no longer plays. He is rather ill, and now lives across the river.

I can not help but wonder why, with the record companies' new interest in albums of this style and that, all the good music down in New Orleans has remained untouched. There are enough really good musicians in town to make a few good recording combinations. Sharkey, for one, managed to get around a bit; but the others seem to have been forgotten. A company really interested in making good jazz records could easily send a man down; and I feel certain that the results would be far better than other efforts to recreate the various styles —— for in New Orleans there is nothing to be recreated, it has been there all along.

Blues in Disguise

by Walter Sidney

Jazz, thank God, has always been full of argument. I tripped over one such recently when a friend who performs in a band and prides himself on his record collection told me that Johnny Dodds' clarinet on Lonesome Blues annoyed him to death. "Of course," he added encouragingly, "I can see how it had a lot of importance in its time."

This remark, added to a number of similar comments I pieced together from memory, suddenly made clear the division that seems to exist today among followers of jazz. It is between the collector "amateur" and the musician "professional". The collectors' complaint is that present-day jazz has none of the kicks of the old music. It is too mechanical, too uninspired, too full of dead wood. He prefers to listen to his records.

The musicians' answer is that the amateur is too ignorant to understand a performer's technical problems, that he couldn't appreciate a subtle and beautiful instrumental job if he heard one, that jazz is on a higher level now than ever in history, that the collector ought to forget his records for a while and keep his ears open.

The curious thing is that both of them have points of agreement. They agree that the old jazz doesn't exist any more, except on records. They agree that "Chicago style" was the turning point. The difference is that to the collector, this turning point marked a decadence. To the musician, it marked the beginning of maturity. In other words, what the argument actually is about is the Blues, and its importance to jazz.

Why was the Blues so predominant in the formation of jazz? One answer is that it was a native folk music of the Negro people. Another is that the Blues "came first", and then jazz grew away from it. Both statements are true, but neither quite fills the bill. New Orleans, at the time of the growth of jazz, was full of all kinds of music besides the Blues. There were old French dances which, as Jelly Roll Morton points out, gave birth to many rags. There were military marches, funeral marches, Spanish, Creole and Mexican songs, fragments of other folk music brought from Europe. Yet the Blues managed to absorb all these different elements, giving them its own characteristic style and feeling, which made New Orleans jazz the unique, recognizable music it is. Why did the Blues have this compelling power?

The reason, more than any other, was its harmonic freedom. The Blues was more than a collection of folk tunes. It was a definite musical language, with its own unique scale. And this scale, with its "neutral" third and seventh tones, gave the jazz musicians a complete freedom from the restrictions of traditional harmony.

This harmonic freedom was the heart of the "collective improvisations" that produced so great a music. It enabled the growth of a natural counterpoint, an "ensemble" in which each player could develop his own melodic line with complete independence. The freedom from traditional scales, of course, made the early jazz sound horrible to academically trained ears. When Armstrong's staccato trumpet cut across Dodds' sobbing blues, the successive dissonances according to academic standards should have prostrated the listener. The effect, however, was incomparably exciting and beautiful to anyone actually familar with the Blues language. These were not dissonances, but perfectly familiar natural harmonies within the Blues scale.

This harmonic freedom may be felt as well in the trumpet and clarinet breaks, with their disregard of traditional keys, which were so much a part of the glory of older jazz. It enabled a group of musicians, able to "speak the Blues language", to take a simple Blues phrase and make it flower into a fascinating, free melodic line. A perfect example is the recent Armstrong Twelfth St. Rag — Knockin' A Jug coupling. In the first a not-too-exciting rag tune is "broken down" by Armstrong, Ory and Dodds into short phrases, and then "put together" into a new and exciting "blues" composition. In the second, six players who can "speak the blues" start from nothing but a simple phrase and make it "flower out", ending with Armstrong's magnificent solo which piles phrase on phrase in a magnificent disregard for the traditional harmonic unities.

To go further, the "surprise notes" which made Bix's solos so unique and moving were carved out of this same harmonic freedom of the blues scale, suggested by the Armstrong or Oliver trumpet "breaks". And Teschemacher's sinuous, twisting melodic lines were possible only because he worked with the harmonic idiom, the freedom inspired by the Blues. One can see the relationship by playing the Jelly Roll Morton Shreveport. Omer Simeon's first choruses play havoc with traditional scales in a manner that has Teschemacher written all over it.

Finally, this harmonic freedom is the basis of the greatness of the boogie-woogie piano. As William Russell points out in his article on Meade "Lux" Lewis (H. R. S. Society Rag, November), "in producing a feeling of blues harmony and off-scale colors, he....rather creates his impressions through the use of dissonance. Frequently his chords are built up of clusters of superimposed seconds." This "dissonance" (and the quotes are inserted because it is actually a "consonance" in terms of the Blues), allowing the right hand complete freedom from the chords struck by the left, may be found in every boogie-woogie classic from Honky-Tonk Train to Pete Johnson's Pete's Blues.

If we appreciate the importance of this harmonic freedom to the great flowering of jazz, we can understand why the entrance of the popular tune and large band arrangements made such a drastic change in the music. Sheet music tunes and harmonized arrangements had to be definitely in a major or minor key. It was possible, of course, for players in small groups to "break up" the popular tunes into small fragments, and treat these fragments like a blues. One may notice, for example, how Teschemacher in Shim-Me-Sha-Wabble jerks the music completely out of the minor key in which it opens. This is also what Armstrong does in his best popular tune performances. Yet even this kind of playing was a strain, producing the nervousness, the "on edge" feeling that characterized the Chicago records and the later Armstrongs, in contrast to the effortless ease of most New Orleans music.

The effect of harmonized arrangements was even worse. Imaginative melodic lines that sounded wonderful in a free blues improvisation were ghastly when played over heavy "keyboard" harmonies. The result was that solos had to keep within the chords set by the accompaniment, producing finally the modern "jive" solo, which can be so griping when it exploits a few minor chords for an emotional "punch".

What puts the whole question of the harmonies of jazz, their old freedom and present restriction, in a new light, is the opposite trend taken by contemporary classical music. The whole trend of music, as handled by the most progressive minds of modern times, has been away from the traditional major and minor keys of the 19th century, to new scales that will afford a new harmonic freedom. Whether it was accomplished by an "intellectual" advance on the old scales, as in Schoenberg's chromatic "twelve-tone" scale, or Stravinsky's atonalism, or by a return to old folk scales, and a "dissonant" counterpoint, as in Bartok and Prokofieff, the impulse was largely the same: towards a music more intimate, more simple in its texture, more clean and powerful in its impact. Thus "arranged" jazz is actually a reversion to an old, gradually outmoded European style of music, while the old free jazz is the fresher idiom. Sounding of course completely different from the works of the classical modernists because of its difference in melodic feeling, jazz in its "Blues" days nevertheless moved instinctively on the path now adopted by the most original and inquiring minds in the musical world today.

Thus, the old jazz did have something on the ball! It was more than a "beginning". And the fact remains that it was the harmonic freedom of the old jazz which makes its recordings so imperishable a possession today, which makes it so beloved by collectors, and which made it so original and great a contribution to the world's music.

The jazz musicians of today are not to be blamed. Some of them, of course, feel "safer" with the modern arrangements. It is always easier to concentrate on tone and technique than on "making music". But there exists a nucleus, as always, who are interested in finding new directions, in keeping jazz alive. What musicians have to realize, however, is that jazz lovers are primarily interested in an artist who can "make music". If he has these creative ideas, they aren't much disturbed if occasionally he fluffs or chokes a tone, or uses an unorthodox vibrato. The greatness of the old accompanied blues records, or the Armstrong-Ory-Dodds records, is not that they represented the greatest possible collection of paper talent, but that they represented so profound a body of original music, moving, fresh and unforgettable.

But the collector also has to realize one thing. It is that jazz is still capable of surprises, to which he must keep his ears open. If he doesn't give the musician an audience, he will never get the music he wants. What jazz needs today, more than anything else, is to go back to its old heritage, not of course playing the same music over and over again, but expanding on the lines of freedom offered by the "old" music.

NEW RECORDS

CRIPPLE CLARENCE
LOFTON Solo Art 12009
Piano solos

I DON'T KNOW
PINE TOP'S BOOGIE WOOGIE

The first new Solo Art release in seven months is another solo disc by Cripple Clarence Lofton. (Two Pete Johnson sides and one each by Ammons and Lewis were also announced; see the next issue for a review.) Clarence, of course, is the Chicago blues man who was almost unknown until Dan Qualey and William Russell brought him some degree of prominence; Russell by including a colorful Lofton portrait in Jazzmen, Qualey by going to Chicago in the summer of 1939 to record Lofton's (and Jim Yancey's) first piano solos.

Nothing could surpass the impact of Clarence's first Solo Art sides (Streamline Train and Had A Dream, issued in June, 1940); but the new coupling makes a fitting sequel. The broad outlines of the music are the same — Cripple Clarence doesn't change. Again we hear the enfant terrible of the piano, an intense and violent talent, transmitting the shades of his extraordinarily rich and colorful personality to the piano with a minimum of interfering method. The quality of directness is most striking in Clarence; his style and barely sufficient technique are merely the quickest and best routes to self-expression on the keyboard. This simplicity and directness, and the ecstatic spirit that accompanies them, Clarence has in common with the great blues artists of an earlier day. And that's why his solos rank with the greatest piano records we have.

Almost everything we said about his first record (reviewed in JAZZ INFORMATION on June 7, 1940) holds true for the new one. Once started, Clarence stops for nothing. He plows through his pieces with complete disregard for orthodox harmonies and conventional form. His blues, as we noted in Streamline Train, are seldom confined to the twelve-bar chorus. They're shorter or longer, ending whenever he's finished with one idea or ready for the next. No respecter of persons, he takes Pine Top's Boogie Woogie to the cleaners; it emerges fresh and different, characteristically Lofton.

Clarence has his own ideas for the bass, in the first place. The rhythm becomes his own; then the right hand begins to play typical Lofton phrases. And in place of Pine Top's solidly built, self-contained boogie-woogie, with its exacting sense of form, we have a piece of whacky Lofton music, in which the principal characteristics are abundant vigor, forthright originality and salty humor. Form, in a classical sense, is absent. The shape of Clarence's music is always determined by his immediate purposes.

I Don't Know has a superficial resemblance to Streamline Train in its bass figures, theme and approach; but while it doesn't quite reach the same heights of intensity, its extraordinarily free harmonies give it a unique fascination. Especially after the strange and charming figure which begins the sixth chorus, Clarence's two hands slash out innovations which will excite any but the most studious.

JIMMY YANCEY Vi 27238
Piano solos

YANCEY'S BUGLE CALL
35th AND DEARBORN

● NEW Jazz Classics

NOW AVAILABLE - 50¢ EACH

EARL HINES ALBUM

Set C-41 Price $2.50

Piano solos

35875 - 57 VARIETIES
I AIN'T GOT NOBODY

35876 - CAUTION BLUES (Blues In Thirds)
A MONDAY DATE

35877 - DOWN AMONG THE SHELTERING PALMS (new master)
LOVE ME TONIGHT (new master)

Earl Hines and his Orchestra

35878 - ROSETTA (new master)
DEEP FOREST (never issued in United States)

OTHER JANUARY RELEASES

35879 LOUIS ARMSTRONG and his Savoy Ballroom Five

MAHOGANY HALL STOMP
BEAU KOO JACK

35881 GLENN MILLER and his Orch. with all-star personnel

SOLO HOP
IN A LITTLE SPANISH TOWN

35880 PAUL MARES and his Friars Society Orchestra

NAGASAKI
THE LAND OF DREAMS

35882 THE RHYTHMAKERS (Both sides new masters)

MEAN OLD BEDBUG BLUES
YELLO DOG BLUES

SPECIAL OFFER! FREE SIX-POCKET ALBUM

With any six of the Columbia Hot Jazz Classics - these or the previous releases - $3.00 complete plus postage.

COMMODORE MUSIC SHOP

46 WEST 52ND ST.
136 EAST 42ND ST.
NEW YORK CITY

Yancey, like Lofton, owes his belated fame to Qualey and Russell. The present Victor release follows the first — and best — Solo Art (Fives and Jimmy's Stuff) and the excellent album of Yancey's "Boogie Woogie" which Victor issued last Spring. 35th And Dearborn is almost wasted wax; except for the last few choruses, it is identical with the solo which, in the Victor album, was incorrectly titled Five O'Clock Blues. The reverse is something really new, however; the never-recorded Yancey interpretation of Bugle Call.

Those who have heard Yancey play Bugle Call in person, as a rag, will agree that the record could have been better; but even as it is Yancey's Bugle Call is of unusual interest. The piece is played in typical fast Yancey style, with imaginative single-finger breaks. On this record, as on all of Yancey's, we find a man who isn't half the piano player Cripple Clarence is. In contrast to Clarence's authentic, but startlingly contemporary, blues style, Yancey seems pale and halting. But he makes a genuine appeal nevertheless; his remarkable rhythmic sensitivity, the antique melodic content of his work and his superbly sparse, unembellished style are unequalled.

SIDNEY BECHET Vi 27240
and his New Orleans Feetwarmers

SAVE IT, PRETTY MAMA
STOMPY JONES

Rex Stewart, trumpet; Sidney Bechet, clarinet and soprano sax; Earl Hines, piano; John Lindsey, bass; Baby Dodds, drums.

Like the other sides made at this session (excepting the fine Blues In Thirds) these are quite

Like the other sides waxed at this session (excepting the fine Blues In Thirds), these are quite uneven. Poor ensembles and shallow playing counteract the occasional interesting portions. Save It Pretty Mama has a curious opening chorus, with Rex and Sidney (playing clarinet) almost covering Hines' exposition of the theme. Then Earl plays a moderately interesting solo chorus, with one tasteless jive phrase; Rex takes a restrained solo with the mute, and Sidney plays extravagantly against stop-time — his is by far the best music on the side — until the final ensemble.

Stompy Jones, an Ellington composition of course, begins spiritedly with unison ensembles broken by Sidney's, Rex's and Hines' solos. Most interesting part is the fast and witty chorus shared phrase by phrase between Rex and Bechet. Last chorus is a jam ride-out, not quite in the piece's character.

BARNEY BIGARD BB 10981
and Orchestra

A LULL AT DAWN
CHARLIE THE CHULO

Unless our memory is getting very short, this is one of the most satisfactory Ellington small-band couplings in a long time. Charlie is a fast, neatly arranged showcase for Barney Bigard's clarinet. First Barney delivers a little rolling theme in his liquid low register, then the reeds play the same theme and Barney is off, first with a solo chorus, then in question-and-answer with the piano; unison chords by the ensemble come off very nicely against Blanton's pounding bass, and Barney repeats the theme for a conclusion. Intelligent, cultivated, trivial music.

Lull At Dawn is one of those pieces of slow Ellingtonia which have come to be known as "mood stuff". Barney plays a languishing, melancholy solo against choir background, with occasional flashes of the Duke's piano. The whole piece has an easy, delightful lilt. As usual, the Ellington sense of form brings him back to the original theme at the end. These two pretty, unpretentious compositions strike us much better than Duke's more ambitious efforts with his whole orchestral armament. Here he has just one small thing to say in each piece, and says it nicely.

FATS WALLER and his Rhythm

EVERYBODY LOVES MY BABY
SCRAM! BB 10989

ABERCROMBIE HAD A ZOMBIE
TAIN'T NOBODY'S BIZ-NEZZ IF I DO BB 10967

Fats Waller has been around a long time, to grow so big; and he proves his long memory by picking two blues tunes from way back to record with his jam band. The performances, of course, are strictly 1941; but they're good.

Tain't Nobody's Biz-nezz begins with a frolicking piano chorus, gives the next over to Fats' vocal, and goes into a breathy, long tenor solo by Gene Cedric. The trumpeter — we don't know his name — and Cedric share a breathless ensemble, and a drum break leads up to Waller's last words. Everybody Loves My Baby is a better tune and a better recording. Again piano solo and a vocal chorus start the proceedings. Albert Casey takes a full chorus of jivey solo guitar. Trumpet and Cedric (this time on clarinet) finish the record in ensemble. This is as spirited jam stuff, in "modern" style, as you're likely to hear even from better-known men.

Larger Bands

DUKE ELLINGTON Vi 27247
and his Famous Orchestra

I NEVER FELT THIS WAY BEFORE
ALL TOO SOON

Commercial treatment for these two pops. Sugary Lawrence Brown trombone on All Too Soon; Ben Webster delivers neatly on both.

TOMMY DORSEY Vi 27249
and his Orchestra

SWING HIGH
SWING TIME UP IN HARLEM

Swing High, a Sy Oliver arrangement, lets the Dorsey boys go off on a Harlem tack. Wild, noisy and bad. All the soloists try hard, but only Ziggy Elman achieves anything effective.

BENNY GOODMAN BB 10973
and his Orchestra

FAREWELL BLUES
MARGIE

Bluebird brings up the old Goodman Victor waxings of two standards. Farewell has effective brass section work, a competent Hodges imitation by Dave Matthews' alto, Harry James on trumpet, and lousy arranging behind behind the Goodman clarinet. Margie has some more interesting spots; James and Benny are featured again.

PAUL WHITEMAN BB 10969
and his Orchestra

CHRISTMAS NIGHT IN HARLEM
FARE-THEE-WELL TO HARLEM

Another reissue. Both sides are well-known are well-known specialties, featuring vocal cavorting by Jack Teagarden and Johnny Mercer as well as Mr. T's tromboning. Worthwhile for Teagarden collectors only — jazz by courtesy only.

A CORRECTION

In the December 20 issue, page 9, the caption under the photograph of the Imperial Band omitted the name of Jimmy Palao, violinist and leader. Palao is third from left, between Fields and "Big Eye" Louis Nelson.

Blues Records

FIVE BREEZES	Sweet Louise
BB 8590	Minute And Hour Blues
THE FLORIDA KID	Teena Girl Blues
BB 8589	Hitler Blues
MEMPHIS SLIM	Grinder Man Blues
BB 8584	Beer Drinking Woman
BOB WHITE	I'm The Woogie Man
BB 8595	Pullet And Hen Blues

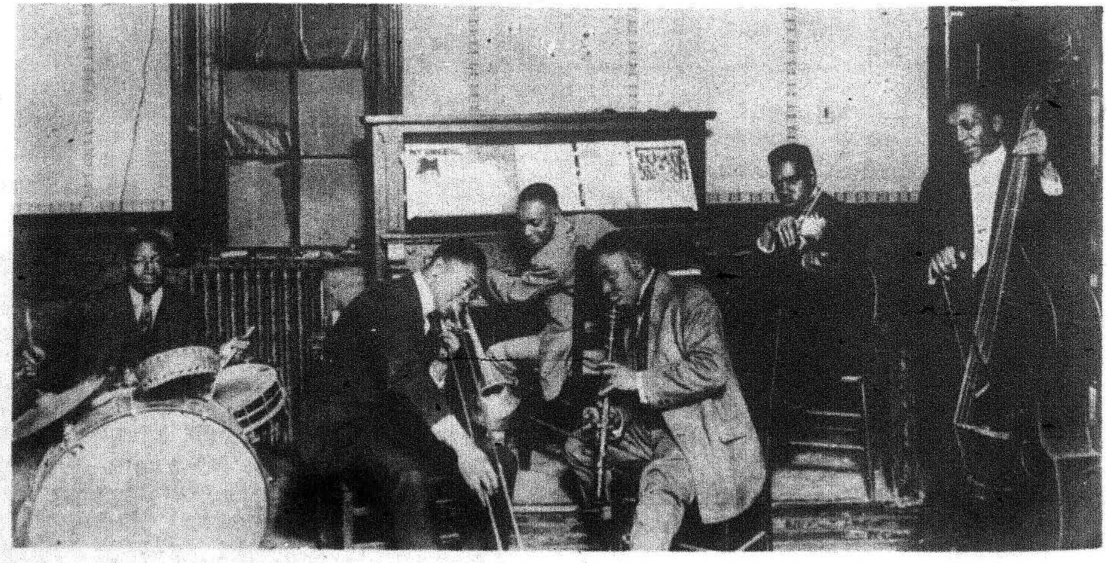
Bluebird's race department must have made a trip down South; a wide assortment of new talent appears on that company's new blues lists.

Best of the lot is Memphis Slim (Joe Williams seems to be his real name) — not only because his singing is vigorous, authentic and humorous, but especially because the accompaniment (piano and bass) has some grand blues piano by Walter Davis, Bluebird's big-league 88 man who has made many fine blues sides for that company. Both of the Memphis Slim sides are just a little on the slow edge of medium — Davis' best tempo; and he plays about as well as he has ever done. Beer Drinking Woman has a slow and easy rock; Davis plays light blues with a boogie bass. On the reverse he puts more into it, filling the holes with his torrential right-hand figures, full of unusual chords. An instrumental chorus has some superb music in it, with the bass man backing Davis very well.

On I'm The Woogie Man Bob White (billed as "The Woogie Man") sets out deliberately to play boogie-woogie piano, first for two solo choruses and then accompanying his own vocal. It's pretty much of a flop; his time is poor, and the attempts at a walking bass very bad. There are some good spots, however; and on the other side, playing straight blues in an easier tempo, White shows real ability.

Ernest Blunt, the Florida Kid, is an extraordinary blues singer, with fine natural phrasing and an accent so broad that even experienced ears will have difficulty with his lyrics. The idea of Hitler Blues is that "Hitler is a bad man, tryin' to take every country now — before he take this country baby, please be my so-and-so."

The Five Breezes are a colored jive quintet with guitar and bass accompaniment. Louise is a romantic song, pretty fancy stuff. The reverse shows how cheap and ridiculous the blues can sound when they are returned to their original medium, the voice, after having been manhandled by Count Basie. The Five Breezes follow the Basie blues pattern, wah-wah riffs and all that; and are really offensive by comparison with Blunt or Williams.



HANK'S KENTUCKY JAZZ BAND: HOTEL ELLWOOD, DETROIT, 1919

Featuring: "Egypt", drums; Jimmy Harrison, trombone; Hank Duncan, piano and leader; Ernest Elliot, clarinet. Photo from Elliot.

COLUMBIA REISSUES

Jazz Classics

by **Robert Quinlisk**

BESSIE SMITH	Co Album C-31
YOU'VE BEEN A GOOD OLD WAGON COLD IN HAND BLUES	Co 35672
CAKE WALKIN' BABIES YOUNG WOMAN'S BLUES	Co 35673
LOST YOUR HEAD BLUES BABY DOLL	Co 35674
EMPTY BED BLUES Parts I & II	Co 35675

The first Bessie Smith album, issued by Columbia several years ago, contains twelve of the finest recordings of the "Empress of the Blues" —— Louis Armstrong's mournful accompaniments to Reckless Blues, St. Louis and Careless Love, the great version of Back Water Blues by Bessie and James P. Johnson, the beautiful Money Blues and Weeping Willow with Joe Smith, and several driving, hearty numbers with the Henderson Blue Boys.

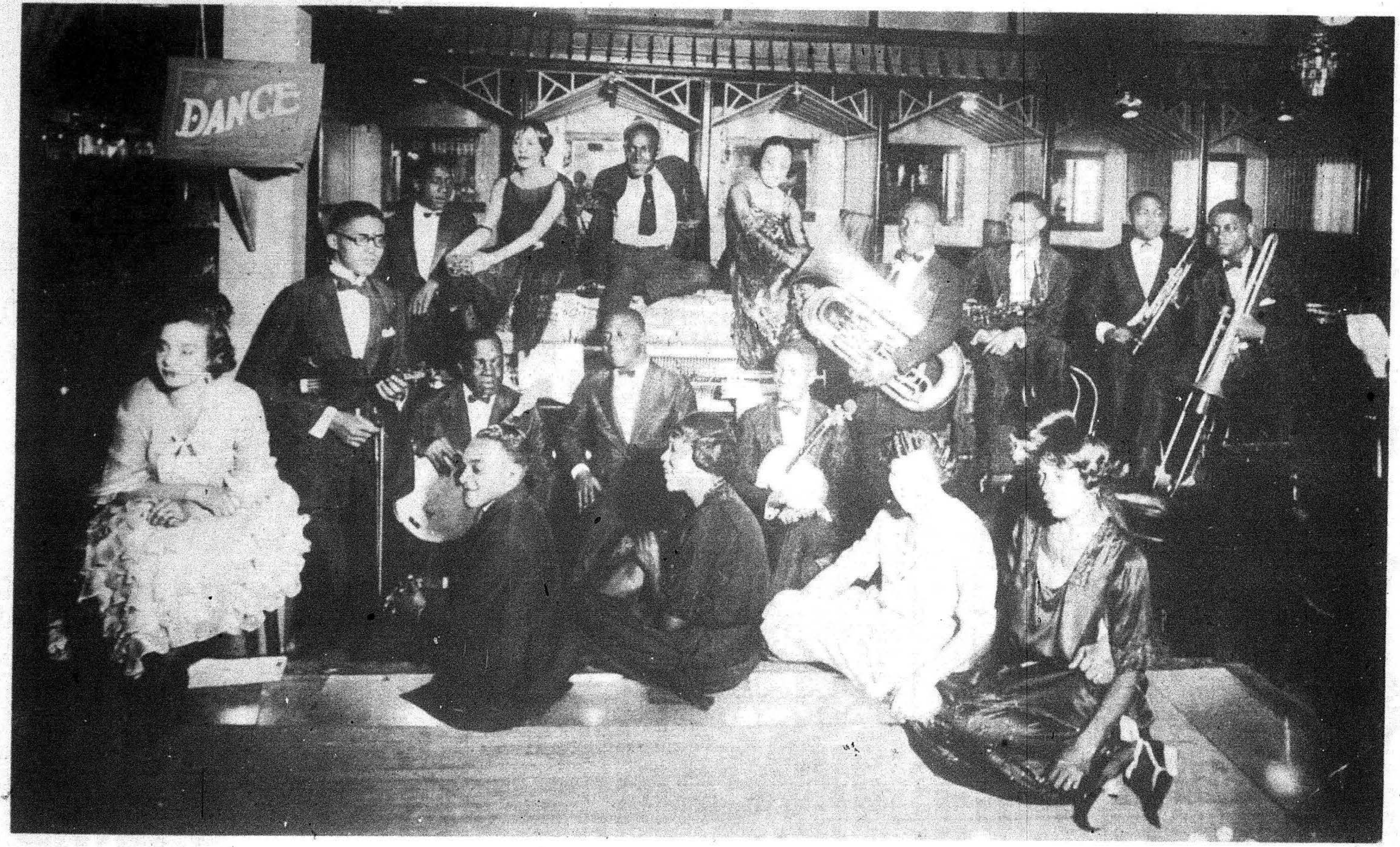
No second Bessie album could have surpassed the first, and I can't advise anyone to buy the new collection who hasn't the old one already. But by taking over Baby Doll and Young Woman's Blues from the U.H.C.A., which reissued them long ago, and including a superb Cake Walkin' Babies which had never been released, Columbia has made the new album indispensable to those collectors who haven't the original wax. I might add that all sides in the album are pressed from original masters except Young Women's Blues and Lost Your Head, which are dubbed. And, incidentally, that Columbia seems to be guilty of reissue-racketeering in separating the two U.H.C.A. sides and giving them new couplings.

With no intention of denying Bessie's great genius, I'd like to point out that the peculiar nature of her reputation is due to the way in which jazz grew up. Her records, best-sellers among the colored population, were quite common. John Hammond especially, with other early critics, began to praise Bessie as the greatest of the blues singers — which she quite possibly is. But some — not Hammond — had the rather condescending idea that this was one blues singer so great that she deserved the same commemoration as the greatest jazzmen. The result, as we see in Panassie's Hot Jazz, was to make Bessie a giantess standing in a vacuum. Many people forgot the other great blues girls entirely —— Ma Rainey, who Kid Ory calls "a little lower than Bessie — more bluer"; Maggie Jones, Clara Smith; Sippie Wallace; Trixie Smith; and the rest.

Listen to these singers on their great records: Countin' The Blues, Screamin' The Blues, Courthouse, Special Delivery Blues. Then you may call Bessie the Empress, if you like. Very likely you will; she had a grand, a magnificent voice, the character of a great blues artist, and she was all music. I see Bessie not quite as a folk singer, shouting the blues in dives or flats; but in that white silk dress we know from the stories and pictures, a great figure on the vaudeville stage taking her audiences' breath away with the impact of a great artist from their own people.

The best sides in the album, to my taste, are the four on which Joe Smith's cornet leads the accompaniment; and the finest of these is Lost Your Head Blues. Recorded in May, 1926, Lost Your Head ranks with Bessie's best sides. The tune and lyrics are all that could be asked, Bessie handles them superbly, Fletcher Henderson's accompaniment has the old James P. roll, and the only other accompanist is Joe Smith, in his very top form. Joe's broad, beautiful sweet tone is controlled here by very skilful (and unusual, for him) use of the mute. His notes develop a slightly acrid "edge", and his conceptions are sharper than his more customary open horn style. Throughout the record he answers Bessie's phrases with unfailingly sensitive imagination. The last chorus, with Bessie at her climax and a few fine piano chords, is superb.

On the back of Lost Your Head Columbia has pressed the famous Baby Doll, recorded at the same session.



BESSIE SMITH (front, center) and FRANKIE 'HALF-PINT' JAXON (on piano) were members of the show at the Paradise, Atlantic City, in 1921, with Charlie Johnson (at the piano) and his orchestra. Photo courtesy of Frankie Jaxon.

On this side Joe Smith returns to his pure, ethereal open style, with its light, floating tones. I prefer the more intense playing on *Lost Your Head* to this fine-spun delicacy; but both are beautiful. Bessie's singing on *Baby Doll* is matchless.

Young Woman's Blues was made in October, 1926, with Joe Smith, Buster Bailey and Fletcher Henderson accompanying. More than any of the others, as far as Bessie's singing alone is concerned, this is a masterpiece. Her majestic delivery, deliberate and perfect phrasing, and astonishing intonations produce a total effect which is irresistibly moving. Joe's open horn is at its sweetest behind her, and Buster Bailey wails the blues with his thin legitimate tone.

Bessie recorded *Cake Walkin' Babies From Home* (140585) in May, 1925, at the same session as *Yellow Dog Blues*. The accompanying band, billed as "Henderson's Hot Six", includes Joe Smith, Charlie Green, Buster Bailey, Fletcher, and Charlie Dixon on banjo. The side was never issued until now. Bessie sings the tune — a great one — superbly and with impressive drive. I can't praise the band as much. The same men who accompany Bessie so well in groups of two or three, when they try to play small-band jazz, fail pretty thoroughly. The instrumental passage in the record shows clearly enough that even fifteen years ago large-band musicians, without New Orleans or similar background of small-band jazz playing, simply could not improvise together successfully. The music has its attractive points, but it's disunified and sloppy. Henderson's Hot Six doesn't keep its freshness a decade and a half afterwards, like Armstrong's Hot Five.

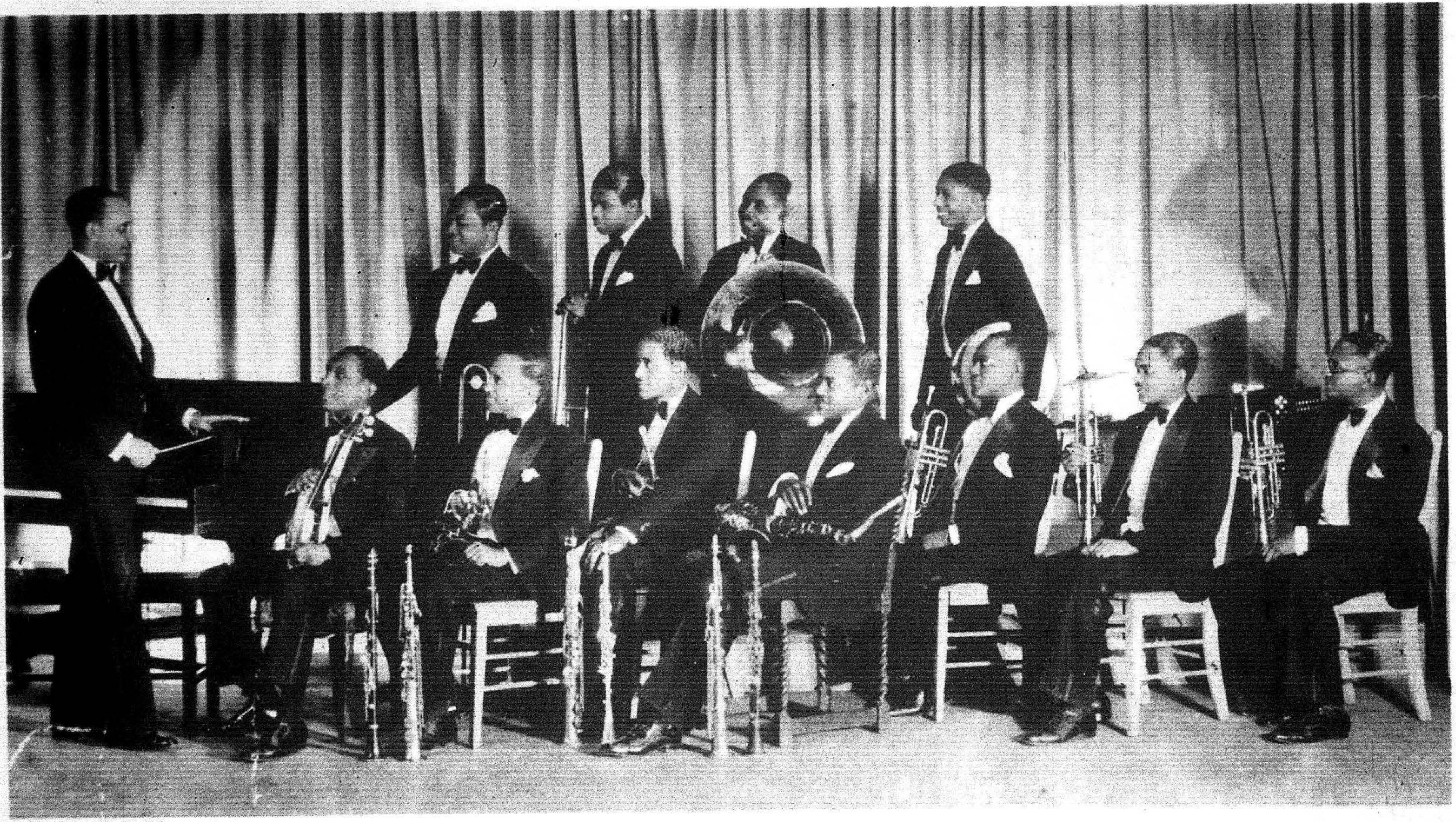
The two sides accompanied by Louis Armstrong on cornet and Fred Longshaw, piano, seem to me distinctly inferior to the others. These were recorded in New York on January 14, 1925, while Louis was with Fletcher Henderson's orchestra. Many connoisseurs and musicians who have studied Armstrong's playing and his records with fanatical intensity, consider his blues accompaniments — especially those made at this time — the best of all his work. The purity, relaxed loveliness and melodic beauty of the old Maggie, Clara and Bessie records is a little-known but very important landmark of recorded jazz. In them Louis, already a highly developed artist, was simply playing the blues. From there he went on to Chicago, the Hot Five records, and finally the big money.

But because Bessie's personality was as big and deep as Louis' own, and she was the boss, the cornet on Bessie's records never touches the heights of *Good Time Flat* or *Courthouse*. They say Bessie herself preferred Joe Smith on her recording dates; and her best discs are certainly those she made with Joe, not Louis. *Cold In Hand* is a superb record — if you don't compare it with the blues Louis and Bessie recorded separately. Louis adjusts his manner to Bessie's a little, but for the most part it's the 1925 Louis, with Bunk Johnson still in mind, blowing a beautiful plaintive tone through his mute, using great imagination and perfect taste in his relaxed, melodic phrases. After the verse is passed Bessie sings beautifully, ending each phrase typically on the third note of the scale, usually with a majestic glide from the fifth. Louis plays one chorus solo, with a very pronounced mute, and Bessie finishes over Longshaw's rolling piano and Louis' staccato figures. On *You've Been A Good Old Wagon* Louis is not quite at ease, it seems, and he abandons his melodic style in the last chorus to play some Bubber Miley tricks with his mute which I don't like at all.

The fourth record, *Empty Bed Blues*, is as famous for its "vulgar" lyrics as for Bessie's treatment of them, or Charlie Green's marvelous talking-trombone accompaniment. The lyrics seem to me, in fact, rather suggestive than expressive. Bessie's other records refer frankly and inoffensively to various important things in life; a song like *Empty Bed*, on the other hand, exploits vulgarity for popular-audience appeal. (This is not an appeal for censorship; merely an appraisal of the record.) But Green's trombone accompaniment here is very rewarding — "dirty", too, and full of grotesque humor.

FLETCHER HENDERSON	Co Album C-30
SUGAR FOOT STOMP WHAT-CHA-CALL-'EM BLUES	Co 35668
MONEY BLUES STAMPEDE	Co 35669
HOP OFF SNAG IT	Co 35670
NEW KING PORTER STOMP CAN YOU TAKE IT?	Co 35671

In my first column (August 23rd issue) I made some pointedly disparag-



FLETCHER HENDERSON'S ORCHESTRA, 1927

Left to right: Fletcher Henderson, Charlie Dixon, Jimmy Harrison, Don Pasquall, Benny Morton, Buster Bailey, June Cole, Coleman Hawkins, Kaiser Marshall, Tommy Ladnier, Joe Smith, Russell Smith. Photo courtesy of Don Pasquall.

ing remarks about Fletcher Henderson's early bands, which — without denying the usefulness of the present album — I should like to repeat:

"...On the whole, what tripe — especially compared to the real jazz of the period! Remember those significant remarks from the Chicago Defender, a *colored* paper, regarding Henderson's *first trip* to Chicago (quoted in William Russell's chapter on Armstrong in *Jazzmen*): 'The greatest, not at *all like* the average Negro orchestra, but in a class with the good white orchestras, such as Paul Whiteman, Paul Ash, and Ted Lewis... soft, sweet and perfect, not the sloppy New Orleans hokum, but peppy blue syncopation.'"

The reason that Henderson's "peppy blue syncopation" has still such an exaggeratedly high reputation can be traced, I think, to the very high calibre of the soloists he assembled, and (more important) to the manner in which jazz criticism has developed. The first critics naturally began with the most available manifestations of the music. Fletcher Henderson, they decided, had a great band (in a way, he did); Coleman Hawkins was one of the greatest jazzmen, on a par with Louis Armstrong (like hell he is); etc. As time went on, critics and collectors reached further back toward the elements of jazz. Only recently was it understood that New Orleans ensemble is the basic form, and blues the basic material, of jazz. Once this conclusion had been drawn, we could see the later developments in their proper perspective, and realize that Fletcher Henderson was the first great leader of the movement which has led to Benny Goodman, Artie Shaw, Count Basie — away from the sources and life of jazz. Henderson's reputation among jazz lovers is a vestige of the early days of jazz appreciation, and should be well reconsidered. Do you remember how Bix comes out of a slow, heavy ensemble in Goldkette's *Slow River*, and the record suddenly comes to life? The same thing happens in the 1924-25 Hendersons when Armstrong takes a solo; and we should draw the same conclusions. The ensembles on King Oliver's records, made in 1923, aren't "corny" today, as Henderson's are; because Oliver had a *jazz* band.

All of which is not to deny that with men like Armstrong, Ladnier, Smith, Harrison and Green, there aren't some pretty fine bits in the old Fletchers, shuffled in with the tripe; or that the later records, with the sax and rhythm sections developed nearer to modern standards, aren't some of the best examples of that particular kind of big-band jazz.

The oldest side in the album is *Money Blues*, recorded May 19, 1925. The present dubbing was made several years ago to be released on Brunswick with Oliver's *Sugar Foot Stomp* as its coupling. For legal reasons the disc was recalled before more than a handful got into circulation. The side opens with peppy blue saxes playing the chorus and verse. Louis Armstrong plays a superb stomp solo, followed by Buster Bailey, who plays part of Johnny Dodds' *Dipper Mouth* chorus. The rest is ensemble and a Hawkins solo, all pretty uninteresting.

What-Cha-Call-'Em Blues and *Sugar Foot Stomp* (the original coupling!) were recorded a few days later, by the same band. This *Sugar Foot* is a messy job in comparison with the later Henderson versions, and lifeless by comparison with the Oliver Okeh and Gennett *Dipper Mouths* (the same tune). There's no clarinet solo, a trio chorus by clarinets replacing it; but Big Green turns in some fine trombone and Louis, playing the Oliver solo (which, to be sure, is not quite up his alley) galvanizes the band into some semblance of activity. *What-Cha-Call-'Em* opens with pretty muted horn played by Joe Smith, who sat next to Louis in this band. Green and Armstrong plow through the succeeding ensembles with a few fine breaks to prevent boredom. The rest of the record is the old-fashioned "Oriental foxtrot" stuff, except for a fine short trombone spot.

Next we come to an example of what Henderson could do, at his best, from the hot point of view. *The Stampede*, recorded in May, 1926, has a minimum of arranged ensembles, and three unforgettable trumpet solos. It's a fast, driving stomp worked up by Fletcher himself. Opening with two ripping cornet breaks by Rex Stewart, it moves quickly through ensembles, a passable Hawkins solo, into a light, gay passage by Joe Smith, playing at the top of his moderate range and full of restrained joy. The last short solo, by Rex again, makes us realize what a great band this must have been, sometimes, to hear in person. Henderson or no Henderson, it's one of the most exciting horn spots on wax, bursting with tension and feeling.

Snag It is the well-known "Dixie Stompers" side, recorded for Harmony in January, 1927. This is Oliver material again; a slow, colorful tune, which Henderson gives fairly good treatment. The meat of the record is contained in two horn passages near the beginning; Tommy Ladnier gets the label credit for the first, which is clear and plaintive. The second, and shorter, is undoubtedly by Joe Smith, with his sweet, bland tone.

The Hop Off in the Henderson album was recorded for Columbia on November 4, 1927, but never issued. It is announced not only as the best Hop Off, but as one of the greatest Henderson recordings. This is an exaggeration; both Jimmy Harrison and Coleman Hawkins played better on the Brunswick Hop Off. Here we find Henderson nearer to his aim: the ensemble arranging is much smoother, and there's less evident contrast between the hot solos and the ensembles. The side opens with a bit of flashing trumpet, goes into ensemble, Hawkins' rather awkward solo, a restrained muted trombone passage by Harrison; then comes a squeaky clarinet solo credited to Carmello Jejo, another horn spot, and the closing ensemble, with breaks by Kaiser Marshall (drums), Hawkins, and Harrison (vocal). The label gives Bobby Stark credit for the opening trumpet spot, and Joe Smith for the later one; a matter on which I remain in doubt, since they sound as if both were played by the same man — Stark?

The fourth record provides two examples of the modern Henderson band: New King Porter Stomp, recorded December 9, 1932, with Stark, Stewart, Sandy Williams, Higginbotham and Hawkins, and Can You Take It (August 18, 1933), featuring Hawkins, Dicky Wells, Hilton Jefferson, Red Allen and Horace Henderson.

The New King Porter, originally issued on Okeh, is an unusually good example of the best Henderson style. The tune is Jelly Roll Morton's, which spells New Orleans; but the transition has been made, even to listing Henderson as composer; and the performance is entirely in swing style, with the rhythm figures arranged for sections supplying background patterns for five soloists. These all play excellently, with the first muted trumpet passage (credited to Stark) and Higgy's rough trombone growls carrying off the honors.

Can You Take It (a different master from the original Vocalion release), is a brisk Henderson original which shows his arranging to great advantage; the ensemble backing for the soloists is very aptly conceived. Hawkins and Jefferson both display inventive phrasing in their solos, and Red Allen's long, high notes are moving and effective.

JOHNNY DODDS Co 35681
and the Chicago Footwarmers

GET 'EM AGAIN BLUES
BRUSH STOMP

Natty Dominique, cornet; Kid Ory, trombone; Johnny Dodds, clarinet; Jimmy Blythe, piano; Bill Johnson, bass; Jimmy Bertrand, washboard.

This excellent record by the Chicago Footwarmers — a coupling well known to collectors, but hardly a celebrated "item" — is a token of Columbia's good intentions to issue the obscure as well as the famous hot recordings in its files.

Brush Stomp and Get 'Em Again Blues were recorded for Okeh on July 2, 1928 — four days before Johnny Dodds' Washboard Band made Bucktown Stomp and three other sides for Victor (see JAZZ INFORMATION, Dec. 20, 1940, page 32). At first hearing the Okeh and Victor outfits sound identical, and it seems likely that their personnel was the same. The Footwarmers line-up printed above was obtained from Baby Dodds, I understand. Baby, however, didn't play on the date, and possibly his memory is misleading him. At any rate the trombone on these two sides sounds very unlike Kid Ory to me; and I'm willing to stick my neck out and suggest that both the Okeh and the Victor dates had the same line-up, with Dominique, Roy Palmer, Dodds, Blythe, Johnny Lindsay and Bertrand.

Both sides of the new reissue share most of the qualities of the Bucktown date (see my review in the December 20 issue) — unpretentious hot, with tight ensembles and Johnny Dodds' clarinet, relaxed and sinuous, starring. Both sides are retakes of old tunes; in the third chorus Get 'Em Again Blues becomes recognizable as Come Back Sweet Papa, and if I'm not mistaken Brush Stomp derives from Funny Feathers.

Get 'Em Again begins with Dominique's open horn — which some, I know, can't take, but which pleases me by its unqualified hot style and considerable drive — passes into a "sweet" passage by Johnny Dodds, and carries into a trombone solo which, by its Higgish ending, couldn't possibly be played by Kid Ory. Dodds again, then Dominique muted, and good ensemble conclude the side. Brush Stomp features superb solo playing by Dodds, who sounds fine backed by Bertrand's tasteful washboard and Jimmy Blythe's old-style piano; and a trombone solo with a proper easy glide. Dodds' ensemble playing around Natty's open horn is also remarkable.

SHARKEY BONANO Co 35678
and his Sharks of Rhythm

HIGH SOCIETY
I'M SATISFIED WITH MY GAL

Sharkey Bonano, trumpet; Santo Pecora, trombone; Irving Fazola, clarinet; Clyde Hart, piano; Frank Frederico, guitar; Thurman Teague, bass; Ben Pollack, drums.

These sides were recorded by a pick-up Dixieland band in October, 1936, and issued on Vocalion. It's a little surprising to find them, so soon after, reissued at an advanced price; but they're good Dixie jazz, and deserve a permanent place in the catalogue. Sharkey, one of the few remaining New Orleans horn men of distinction, plays a clear, riding lead; Pecora, a great Dixieland trombone, backs admirably; and Ben Pollack, who was a fine drummer before he took to leading bands, proves it. Most interesting, to those who don't already know the record, will be the heavy dose of Fazola's pre-Crosby style — with a pure, hot tone well suited to the N.O. ensemble, and much hotter than his present style. Compare the clarinet chorus on Crosby's High Society to this one.

Beginning with the traditional march introduction, High Society goes into two fine ensemble choruses, the first with Sharkey's lead straight, the second take-off. Fazola plays the Picou chorus with admirable musicianship. Then Sharkey takes over again, improvising over the ensemble while Fazola's part grows more and more prominent until the ending is New Orleans ensemble again. This interpretation of High Society ranks, I should think, with any made by a white band — although Pollack's drumming is a little out of style for the piece. The coupling is on the jive side, with Sharkey singing a few vocal choruses; Fazola takes a long solo, and Sharkey whips the band into two feverish ensemble choruses.

TED LEWIS Co 35684
and his Orchestra

DALLAS BLUES
ROYAL GARDEN BLUES

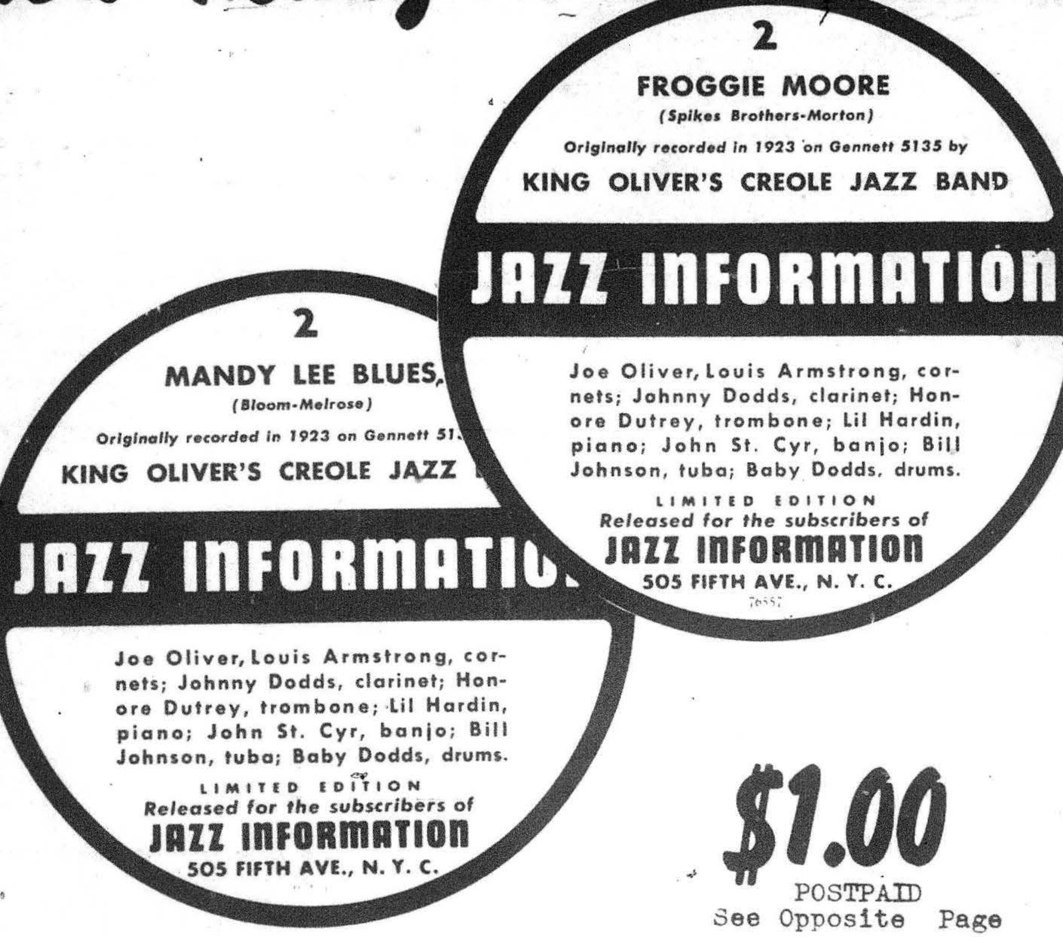
Featuring Muggsy Spanier, cornet; George Brunies, trombone; Benny Goodman, clarinet; Fats Waller, piano.

The last thing Ted Lewis should be famous for is good jazz; but he did provide a lean-years haven for Muggsy Spanier and George Brunies; and on this session, with Benny Goodman and Fats Waller too, he produced some sides which no one need be ashamed to own. Especially as Mr. Lewis' contribution is confined to a few words of encouragement on Dallas Blues — no vocal choruses, no Lewis clarinet! The date was March 6, 1931.

The opening chorus of Royal Garden is about half-and-half jazz; the band is a bit heavy behind them, but Muggsy and Benny are playing free; and they're fresher and hotter than they sound today — yes, even Muggsy. He plays the lead with a fine hot tone, sharing two breaks with Goodman in good style. An abrupt change brings Fats Waller's vocal, with the surprising "Listen to that saxophone" followed by a cornet break! After the vocal comes another surprise — a clarinet solo in two parts so different that they might have been played by two different men. The first is in comfortable low register, with an admirable full tone and relaxed swing; the second high up, typically Goodman, with a thin tone and (to my mind) unpleasant phrasing. Benny, it seems, played the whole chorus; you can check it against the Venuti-Lang Farewell Blues (still on U.H.C.A. 106), in which he played a similar solo. Fats Waller's mediocre piano spot is followed by Muggsy with the plunger and the old Spanier growl. Ensemble end.

Dallas Blues gets somewhat similar treatment, with Muggsy's cornet leading the first ensemble in moving blues figures. Some arranged business follows, with the tune played in unison, Benny's clarinet the only free instrument. Fats Waller — no blues singer — takes one vocal chorus, backed by clarinet, and a piano solo. More vocal is followed by an ensemble ride-out in double time, on which is tacked the repeated final phrase from Louis' I'm Not Rough. This reissue is certainly worth hearing; worth buying for those who want lots of Muggsy in their collection.

Now Ready --



2

FROGGIE MOORE

(Spikes Brothers-Morton)

Originally recorded in 1923 on Gennett 5135 by

KING OLIVER'S CREOLE JAZZ BAND

JAZZ INFORMATION

Joe Oliver, Louis Armstrong, cornets; Johnny Dodds, clarinet; Honore Dutrey, trombone; Lil Hardin, piano; John St. Cyr, banjo; Bill Johnson, tuba; Baby Dodds, drums.

LIMITED EDITION

Released for the subscribers of

JAZZ INFORMATION

505 FIFTH AVE., N. Y. C.

2

MANDY LEE BLUES,

(Bloom-Melrose)

Originally recorded in 1923 on Gennett 51

KING OLIVER'S CREOLE JAZZ

JAZZ INFORMATIO

Joe Oliver, Louis Armstrong, cornets; Johnny Dodds, clarinet; Honore Dutrey, trombone; Lil Hardin, piano; John St. Cyr, banjo; Bill Johnson, tuba; Baby Dodds, drums.

LIMITED EDITION

Released for the subscribers of

JAZZ INFORMATION

505 FIFTH AVE., N. Y. C.

$1.00

POSTPAID

See Opposite Page

THE RECORD:

For its second Limited Edition release JAZZ INFORMATION has chosen two more of the great sides waxed for Gennett by King Oliver's Creole Jazz Band: Froggie Moore and Mandy Lee Blues were made at the same recording session — in Richmond, Indiana, April 1923 — as Chimes Blues and Canal Street Blues, and share their extraordinary qualities.

Froggie Moore was coupled with Chimes Blues on the original Gennett pressing. It is now reissued for the first time through the courtesy of Art Feher of Cleveland, Ohio. The Oliver ensemble handled the tune, a composition of Jelly Roll Morton and the Spikes Brothers, with all the drive and concise beauty of Canal Street. Built on a simple theme of eight consecutive chords in a chromatic scale, the piece affords Armstrong, Dodds and Dutrey an opportunity to play some of the most exciting New Orleans ensemble on record. There are no "solos"; but Johnny Dodds steps forward to lead 32 bars of ensemble, and later Armstrong does the same. Baby Dodds' exciting drumming on the woodblocks in clearly audible throughout. Mandy Lee Blues, a more than satisfactory coupling, features Johnny Dodds in a solo against St. Cyr's banjo chords, as well as numerous breaks by Dodds' clarinet and Oliver's muted cornet; but its chief attraction, again, is in the collective jazz of Oliver's Creole Band.

Limited Edition No. 2

JAZZ INFORMATION'S LIMITED EDITION NO. 1, a reissue of Chimes Blues and Canal Street Blues by King Oliver's Creole Jazz Band, sold out within three weeks of its appearance. No more copies are available. We thank our readers for their support of our plan for limited-edition reissues of great hot records, and for their enthusiastic response to our first selection.

The second Limited Edition reissue, announced on the opposite page, is now ready for immediate shipment. Sales of this record, like the first, will be confined to JAZZ INFORMATION'S subscribers, and a limited number pressed. Readers who want Limited Edition No. 2 are advised to order immediately to avoid disappointment.

JAZZ INFORMATION'S LIMITED EDITION No. 2 is available under the following conditions:

It will be sold to subscribers only; and only one copy can be sold to each subscriber.

It will be sold by mail only. The regular price of $1.00 includes all packing and shipping charges. All orders must be sent direct to the publishers. No C.O.D.'s.

NON-SUBSCRIBERS: Take advantage of this special combination offer: one year's subscription (regular price, $3.00) and Limited Edition No. 2 (regular price, $1.00), both for $3.50.

Or, you may become a subscriber at the regular rates and obtain the record at the same time for $1.00 additional.

LIMITED EDITION - Order at once!

JAZZ INFORMATION
Box 6, Station H
New York City

One year - $3.00
6 months - $1.50
4 months - $1.00

Gentlemen:

I want a copy of your Limited Edition No. 2, Froggie Moore and Mandy Lee Blues by King Oliver's Creole Jazz Band. Please send me the record, postpaid, under the plan I have checked below.

( ) I am a subscriber in good standing, and enclose $1.00. Send me the record postpaid.

( ) I am not a subscriber. For the enclosed $3.50, please send me the record and enter my subscription for one year. (New subscriptions only — renewals or revivals not accepted.)

( ) I enclose $______, for which please enter my subscription (either new or renewal) for a period of ____________. Also enclosed is $1.00 additional, for which send me the record.

NAME ______________________________

ADDRESS ______________________________

CITY ____________________ STATE ____________

COLLECTORS' ITEMS

MUGGSY, STACY, O'BRIEN, WETTLING FOUND ON TWO VOCALION SIDES!

All the important discoveries in record collecting were made long ago, we are told over and over again. There's nothing left to find.

Well, sometime in the late twenties a Chicago alto player named Altier hooked a recording date for Vocalion. He got together an eight piece band with a cornetist named Muggsy Spanier, Floyd O'Brien on trombone, a pianist named Jess Stacy who had never made any records before, and a good steady drummer, George Wettling. Altier played sax and there were also a clarinet player, guitar and bass.

They made two sides: I'm Sorry Sally and My Gal Sal, which were issued on Vocalion 15740. The record didn't sell particularly well, of course; and that was the last anybody heard of Danny Altier's orchestra until a few weeks ago.

Harry Crawford, who runs the Clef Music Shop in Mount Vernon, had owned a copy of the record since the time it was first released. One day he brought the disc into the Commodore Music Shop in New York and played it for Milt Gabler. Milt, of course, realized that they had run across something new. When George Wettling happened to drop in at the Commodore, Milt asked him about the record; Wettling told him the story of the date and gave him the line-up, which he remembered clearly.

Both sides of the new find are somewhat commercial; but both, especially My Gal Sal, will be of considerable interest to collectors. The latter side opens with a chorus of the tune played straight on O'Brien's trombone against an arranged sax background, with Muggsy playing obbligato. The rest of the side is given over to hot solos. At the end of the arranged portion Muggsy winds himself up and lets go with a full chorus of his best solo cornet, backed only by the rhythm section. The third chorus is split by Altier and Stacy. The former plays good alto, in a style clearly dominated by the Teschemacher influence — a neat, unpretentious solo. Stacy, on this session — more than five years before his earliest previously known records, the Paul Mares Okehs — played a hard, biting, simple piano more like Joe Sullivan's old style than his present work, but with a few very characteristic phrases of his own.

The clarinet player — also under Tesch's influence — takes the first half of the last chorus; Floyd O'Brien jumps in with a curious eight-bar solo in his restrained, melodically inventive style, and a rather feeble arranged ensemble ends the chorus and the record.

So far only one more copy of the Altier disc has been turned up; but since it has never been on any collectors' want lists, the chances are that a few more are lying around to be picked up. We'll be interested to hear about them.

PVT. SIDNEY MARTIN'S RECORD FINDS

A letter from Sidney "Red" Martin, the travelingest collector, comes from Alexandria, Virginia. Red, who has just volunteered for training under the Selective Service Act, is a "piano cat" from way back, and sends in three very interesting finds.

The first is "genuine rag-time

WANTED: CLARENCE WILLIAMS' "Longshoreman's Blues", Q.R.S. New. Cash. Howard Feldman, 612 W. 188, N.Y.C.

RARE HOT RECORDS — FOR SALE CHEAP New list. William C. Love, 930 Broadway, Nashville, Tenn.

piano, tambourine and guitar under the name of 'Mississippi Jook Band'": on Melotone 6-11-65, Hittin' The Bottle Stomp (HAT 139) — Skippy Whippy (HAT 140).

Second: Little Brother Montgomery, on Vocalion under the name of "E. Montgomery": Vocalion 02706, Louisiana Blues (C6879A) -- Frisco Hi-Ball Blues (C6880B). "The first side has a guitar on it, and during his medium tempo blues solo, some girl calls him 'Little Brother'. The Hi-Ball side is one for Dan Qualey; answer to his prayers for another Honky Tonk. To My ears one of the great b.w. discs and with exciting boogie figures I've never heard elsewhere. Nesuhi Ertegün agrees with me on this."(Ertegün, leader of the collecting element at the Turkish Embassy in Washington, has been running hot sessions in the capital.)

Third: Cripple Clarence Lofton accompanying Bumble Bee Slim on Vocalion (four sides, with masters consecutive with Clarence's own two sides on Vocalion):

Vocalion 02995, If The Blues Was Whiskey (C952) — Bricks In My Pillow (C950); Vocalion 03090, Policy Dream Blues (C951) — Big 80 Blues (C949). The first-mentioned side of each record has a guitar.

"Bricks is similar to Had A Dream," Martin writes. "If The Blues is the only side with instrumental solo, nice piano and guitar duet. Part of Bricks is reminiscent of Taylor's Detroit Rocks. Big 80 is another slow blues, Policy Dream rather ordinary. These are not as interesting as the Nelson Deccas. I've been unable to find anything else with masters corresponding to the Strut That Thing session."

A. J. PIRON'S VICTOR LINE-UP

The personnel of Piron's New Orleans Orchestra, obtained by collector Roy Bradley from Lee Collins, was published in the January 15 Hot Box (Down Beat) by George Hoefer, Jr.

The line-up was: A. J. Piron, violin and director; Peter Bocage trumpet; Lorenzo Tio, Jr., tenor and clarinet; Louis Guarino, alto; Johnny Lindsay, trombone; Clarence Seguirre, sousaphone; Charles Bocage, banjo; Steve Lewis, piano; Louis Cottrelle, drums.

The aggregation of legendary New Orleans names in this line-up is quite impressive. Tio are Lewis are especially interesting figures and neither of them recorded except with Piron. But these records — made by a typical group of New Orleans' "legitimate" Creole musicians, are notoriously lukewarm. Comparison of the Piron records with other colored band waxings of the same period shows the immense distinction between "downtown" and "uptown" New Orleans music.

ARCADIAN SERENADERS: STERLING BOSE

The H.R.S. Society Rag reports that according to Sterling Bose, Wingy Mannone played on only one side, Fidgety Feet, of the obscure Arcadian Serenaders' Okehs.

The line-up on the others was: Bose, cornet; Avery Lopeser, trombone; Cliff Holman, clarinet; John Riddick, piano; Bob Marvin, banjo; and Felix Guarino, drums.

The records are San Sue Strut - Bobbed Hair Bobby, Okeh 40378; Angry - You Gotta Know How, Okeh 40517; Back Home In Illinois - Carry It Down, Okeh 40588; and Original Dixieland, Okeh 40562.

Also according to Bose, the same group, plus Eddie Powers on sax and with Slim Hill in place of Marvin on banjo, recorded the earlier Sensation Rag — Christine, Okeh 40101, by the Original Crescent City Jazzers. This information appears to mean that Bose played the cornet on the O.C.C.J. disc, which — like the Arcadian Serenaders — had been credited to Mannone. (See JAZZ INFORMATION, Volume I, No. 11, in which Orin Blackstone gave the Crescent City personnel as obtained from Tom Brown. Brown's line-up was similar, except that he said Wingy was on cornet and called the trombone Abe Lopasci.)

READERS' COMMENTS

San Francisco, California...

When San Francisco's jazz record program, "Some Like It Hot", was forced off the air recently by the ASCAP-BMI scrap, a few local jazz fans got together and made the final program one that should go down in some sort of history.

The program, which was directed by Hal McIntyre and ran an hour nightly on station KYA, had always featured Jelly Rolls and Hot Fives, but on this "wake" night a jazz program of lesser-known records was spun that would have scared Buddy Bolden himself.

Starting with Bennie Moten's Okeh record of Goofy Dust and ending with Oliver's Claxtonola of Mabel's Dream, the following records (loaned by Lu Watters and Bill Colburn, and all new) were played one after the other, with just a pause to announce the titles:

Arcadian Serenaders, San Sue Strut; New Orleans Rhythm Kings, Golden Leaf Strut, She's Crying For Me; Friars Society Orch., Panama, Tiger Rag; Bennie Moten, Tulsa Blues; Bertha "Chippie" Hill, Trouble In Mind; Kansas City Frank, Pass The Jug, Jelly Roll Stomp; King Oliver, Krooked Blues, Alligator Hop, Canal Street Blues, Just Gone, Snake Rag, High Society, and Riverside Blues.

Such radio programs, along with the fact that the great Lu Watters jazz band plays here, should just about make San Francisco the No. 1 spot on the United States jazz map.

Scott Warwick

Hanover, New Hampshire...

I want to say, as so many others have said already, what a perfectly swell magazine you have. I happen to be the jazz critic here at Dartmouth and there has never been any jazz magazine that can compare with yours. Please keep up the good work. Your magazine is concise and I think the set-up for such a small book is amazing.

May I also compliment you on your reissue campaign. I just received the first release and it is really exciting. I hope the rest of your reissues are as good as this one. Please don't let anything happen to your magazine. It is superb. Best luck in the future.

William Zeitung

New York City...

I was greatly interested in the second paragraph on page 24 of your December 6 issue, partly because I think it establishes a record for sentences of the "He told me that someone told him that someone told him" type, and partly because E. Barrie Thorne received the information about the Condon quartet records from myself.

Condon told me about these records three years ago. When they were mentioned recently he said he had also done the vocals, and confirmed the personnel as listed in J.I.

Please let me congratulate you on the Joe Oliver reissues. I wish you the best of success in this and hope you continue with it.

Colin Campbell

Princeton, New Jersey...

...Something you probably get in every letter, but which you deserve anyway — my good wishes and congratulations for putting out a grand publication. For an amateur in the more swaddling-cloth sense of the word in the field of jazz, your magazine provides a valued source of information. And as a guide for what records to hear and perhaps buy, it stands alone.

I hope you last forever, and

that through you a sincere appreciation and evaluation of hot music can be brought about.

Albert J. Parreno

Shelton, Connecticut...

I have held off buying most of the Columbia reissues waiting for some sort of a review in your magazine. You know, there must be plenty of your subscribers who are not experienced collectors. I thought Mr. [illegible]. was working up to a review of them but he has missed a couple of issues, I believe. Did that fan letter scare him off?

John T. Burns

Detroit, Michigan...

I have just received the December 6th issue of JAZZ INFORMATION and am brightly elated over your entry into the Limited Edition field. It's the best news I've had since someone sent me a sample copy of your magazine last summer.

Robert Machan

Berkeley, California...

May I say I've derived a great deal of pleasure from your magazine during the past four months. I see by your Readers' page that some take you to task for giving greatest attention to New Orleans music. May I say that you are to be congratulated for not playing up Chicago or K. C. or present-day white adaptations of Dixieland, since to do so would be to destroy the wonderful start that you've gotten in educating your readers to the principles of "jazz" in its very beginning.

J.I. offers an excellent source for establishing or adding to one's store of knowledge and in setting the background fundamental to the understanding of jazz and its variations as exemplified by K.C., Chicago, and modern swing styles. Let the others muddle along writing about the variations — I'll stick with J.I. just so J.I. continues its policy of working with the fundamentals of jazz.

K. Kariya

San Francisco, California...

I think your reissue idea is a fine one, and should make some of the finest jazz classics available to persons like myself, who entered the collecting field a little late, without putting our last shirt and tie in the hock-shop. No doubt you are deluged with ideas for reissues. I will be different and keep my big mouth shut, and leave it to you. If the succeeding discs are as good as the first, there should be no trouble.

Alvin Hipshman

Portland, Oregon...

I like the new format of the mag, and hope that you have continued success in the months to come. Keep the policy as it has been, and pay no attention to the babblings of the uninitiated, as they don't matter anyway.

Monte Ballou

Williamstown, Massachusetts...

Although I'm still tickled with J.I., I must admit I do agree with Gillis and Venables. I too am getting tired of talk about N.O. style — although I do realize you're clearing up a lot of confusion in regard to what has previously been a misty chapter in jazz. But it isn't the only phase of hot music.

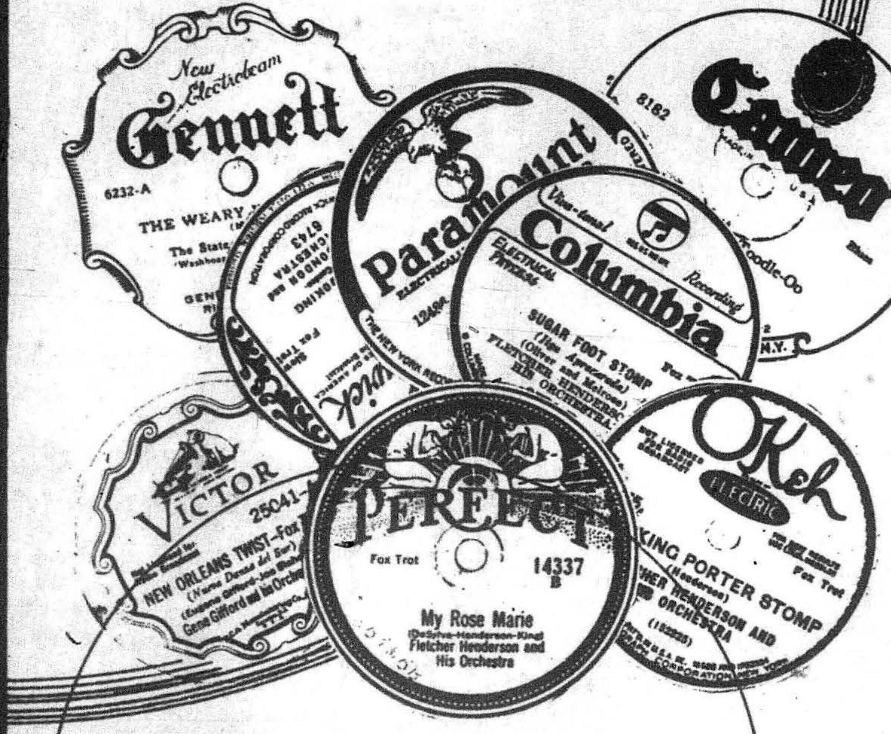
Tom Jackson

Buffalo, New York...

Just a note to say that I enjoy JAZZ INFORMATION tremendously and that I like your policy of emphasizing New Orleans jazz. Also commendable are your fine reviews of the race issues. Best wishes for continued success.

S. C. Cuthbert

ORIGINAL RECORD LABELS


New Electrobeam
Gennett
6232-A
THE WEARY
Paramount
12494
Cameo
8182
Columbia
Viva-tonal
Recording
ELECTRICAL PROCESS
SUGAR FOOT STOMP
FLETCHER HENDERSON
HIS ORCHESTRA
Brunswick
VICTOR
25041-A
NEW ORLEANS TWIST—Fox Trot
Gene Gifford and his Orchestra
PERFECT
Fox Trot
14337
B
My Rose Marie
(DeSylva-Henderson-King)
Fletcher Henderson and His Orchestra
OKeh
ELECTRIC
KING PORTER STOMP
Fox Trot
HENDERSON AND ORCHESTRA

*For the benefit of new subscribers and others who did not obtain all the installments of William C. Love's important survey of original record labels, we are presenting a limited special offer. Anyone sending the attached coupon with twenty-five cents in stamps or coin will receive the complete Original Label series, in four issues of Jazz Information, mailed postpaid, and without any folding.

Jazz Information
Box 6
Station H
New York City

Enclosed is 25¢. Please send the complete set of four issues of Jazz Information, containing William C. Love's illustrated survey of original record labels, to:

(Name) ______________________________

(Address) ___________________________

(City) _______________ (State) ______